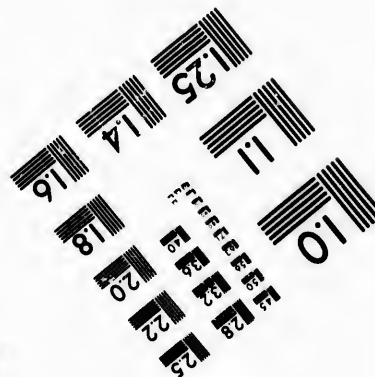
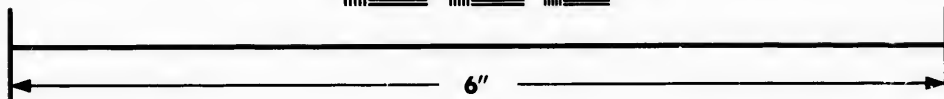
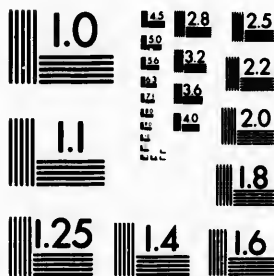


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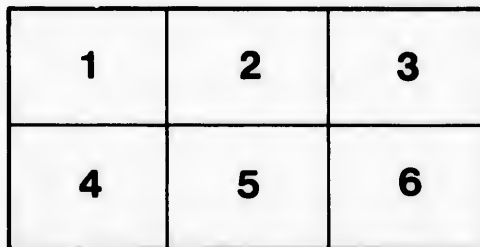
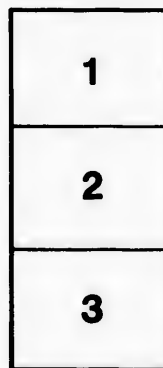
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THE HISTORY OF

THE UNITED STATES OF AMERICA

FROM 1776 TO 1876

BY JAMES M. SMITH

NEW YORK  
1876

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LATIN MANUAL  
OR  
HYMNS AND CHANTS

IN USE BY THE INDIANS OF BRITISH  
COLUMBIA

WITH THE APPROBATION OF

RIGHT REV. P. DURIEN, D.D., O.M.I.

*Bishop of New Westminster.*

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KAMLOOPS, B.C.

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1896.

Journal of the

1854

Journal of the

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# Latin Manual.



|   | Credo. 103  |
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| <p><i>Pater noster.</i> 1/2.</p> <p>6 2 3 4 5, 6 7 =</p> <p>8 9 10 11, 12 =</p> <p>13 14 15, 16 17 =</p> <p>18 19, 20 21 22,</p> <p>23 24. 25 26 27</p> <p>28 29 30 31 32 =</p> <p>33, 34 35 36 37</p> <p>38 39, 40 41 42 =</p> <p>43 44 45 46 47 =</p> <p>48 49 50, 51 52</p> <p>53 54 55, 56 57</p> <p>58 59. 60.</p> | <p>— e, b 2 e 3 b 3 2,</p> <p>4 5 6 7 8 9 10 11,</p> <p>12 13 14 15 16 17 =</p> <p>18 19 20, 21 22</p> <p>23 24; 25 26 27</p> <p>28 29 30 31 32,</p> <p>33 34 35 36 37 38;</p> <p>39 40 41 42 43;</p> <p>44 45 46 47 48 =</p> <p>49 50 51 52 53 =</p> <p>54 55 56 57 58 =</p> <p>59 60 61 62 63 =</p> <p>64 65 66 67 68 =</p> <p>69 70 71 72 73 =</p> <p>74 75 76 77 78 =</p> <p>79 80 81 82 83 =</p> <p>84 85 86 87 88 =</p> <p>89 90 91 92 93 =</p> <p>94 95 96 97 98 =</p> <p>99 100 101 102 103 =</p> |
| <p><i>Ave Maria.</i> 106.</p> <p>107 108, 109 110 111</p> <p>112 113 114 115 116</p> <p>117 118 119 120 121</p> <p>122 123 = 124 125,</p> <p>126 127, 128 129 130</p> <p>131 132 133 134 135</p> <p>136 137 138 139 140</p> <p>141 142 143 144 145</p> <p>146 147. 148 149.</p>   | <p>b 2 3; 4 5 6 7 8 9</p> <p>10 11 12 13 14 15.</p> <p>16 17 18 19 20 21 =</p> <p>22 23 24 25 26 27,</p> <p>28 29 30 31 32;</p> <p>33 34 35 36 37 38 =</p> <p>39 40 41 42 43 44;</p> <p>45 46 47 48 49 50 =</p> <p>51 52 53 54 55 56 =</p> <p>57 58 59 60 61 62 =</p> <p>63 64 65 66 67 =</p> <p>68 69 70 71 72 =</p> <p>73 74 75 76 77 =</p> <p>78 79 80 81 82 =</p> <p>83 84 85 86 87 =</p> <p>88 89 90 91 92 =</p> <p>93 94 95 96 97 =</p> <p>98 99 100 101 102 =</p> <p>103 104 105 106 =</p>         |



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 o y d y u r.

+ v (e). y r y r l.  
 = o f.  
 + o k ... y z o o z.  
 = u r p d . o . o .

+ v (e). y r y r l.  
 = o f.  
 + e - o - o - r - r - r  
 o k p.  
 = - o - r - r - o .

Agnus Dei.

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Vespers of the B. Virgin.

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Oremus. "מ 2 ל v,
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ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

*Creator alme.*

Handwritten musical notation for the first system of the "Creator alme" section.

Handwritten musical notation for the second system of the "Creator alme" section.

Handwritten musical notation for the third system of the "Creator alme" section.

Handwritten musical notation for the fourth system of the "Creator alme" section.

Handwritten musical notation for the fifth system of the "Creator alme" section.

Handwritten musical notation for the sixth system of the "Creator alme" section.

*Jesu, Redemptor.*

Handwritten musical notation for the first system of the "Jesu, Redemptor" section.

Handwritten musical notation for the second system of the "Jesu, Redemptor" section.

Handwritten musical notation for the third system of the "Jesu, Redemptor" section.

Handwritten musical notation for the first system of the right-hand section.

Handwritten musical notation for the second system of the right-hand section.

Handwritten musical notation for the third system of the right-hand section.

Handwritten musical notation for the fourth system of the right-hand section.

*Adeste fideles.*

Handwritten musical notation for the first system of the "Adeste fideles" section.

Handwritten musical notation for the second system of the "Adeste fideles" section.

Handwritten musical notation for the third system of the "Adeste fideles" section.

Handwritten musical notation for the fourth system of the "Adeste fideles" section.

Handwritten musical notation for the fifth system of the "Adeste fideles" section.

Handwritten musical notation for the sixth system of the "Adeste fideles" section.

Handwritten musical notation in a medieval script, consisting of several lines of notes and clefs.

*Audi benigne.*

Handwritten musical notation, first line of the *Audi benigne* section.

Handwritten musical notation, second line of the *Audi benigne* section.

Handwritten musical notation, third line of the *Audi benigne* section.

Handwritten musical notation, fourth line of the *Audi benigne* section.

Handwritten musical notation, fifth line of the *Audi benigne* section.

*Vexilla Regis.*

Handwritten musical notation, first line of the *Vexilla Regis* section.

Handwritten musical notation, second line of the *Vexilla Regis* section.

Handwritten musical notation, first line of the right-hand section.

Handwritten musical notation, second line of the right-hand section.

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Handwritten musical notation, fourth line of the right-hand section.

Handwritten musical notation, fifth line of the right-hand section.

*Stabat Mater.*

Handwritten musical notation, first line of the *Stabat Mater* section.

Handwritten musical notation, second line of the *Stabat Mater* section.

Handwritten musical notation, third line of the *Stabat Mater* section.

Handwritten musical notation, fourth line of the *Stabat Mater* section.

Handwritten musical notation, fifth line of the *Stabat Mater* section.

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 ٢٣٥  
 ٢٣٦  
 ٢٣٧  
 ٢٣٨  
 ٢٣٩  
 ٢٤٠  
 ٢٤١  
 ٢٤٢  
 ٢٤٣  
 ٢٤٤  
 ٢٤٥  
 ٢٤٦  
 ٢٤٧  
 ٢٤٨  
 ٢٤٩  
 ٢٥٠

O Filii et filiae.

Handwritten Latin text in the left column, likely a list of words or phrases.

Salutis humanae Sator.

Handwritten Latin text block following the previous section.

Handwritten Latin text block, possibly a continuation of the list.

Sacris Solemnis.

Handwritten Latin text block at the bottom left of the page.

Handwritten Latin text in the top right column.

Handwritten Latin text block in the middle right column.

Handwritten Latin text block in the middle right column.

Handwritten Latin text block in the middle right column.

Verbum Supernum.

Handwritten Latin text block in the middle right column.

Handwritten Latin text block in the middle right column.

Handwritten Latin text block in the middle right column.

Handwritten Latin text block in the middle right column.

Handwritten text in Arabic script, likely a prayer or liturgical text.

Handwritten text in Arabic script.

*Aeterne Rex.*

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

*Auctor beate seculi.*

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

*Te Joseph celebrent.*

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten Latin text in the top left column, consisting of several lines of cursive script.

Handwritten Latin text in the second row of the left column.

Handwritten Latin text in the third row of the left column.

*Calitum Joseph.*

Handwritten Latin text in the fourth row of the left column.

Handwritten Latin text in the fifth row of the left column.

Handwritten Latin text in the sixth row of the left column.

Handwritten Latin text in the seventh row of the left column.

Handwritten Latin text in the eighth row of the left column.

*Christe sanctorum.*

Handwritten Latin text in the bottom row of the left column.

Handwritten Latin text in the top row of the right column.

Handwritten Latin text in the second row of the right column.

Handwritten Latin text in the third row of the right column.

Handwritten Latin text in the fourth row of the right column.

Handwritten Latin text in the fifth row of the right column.

*Adoro te devote.*

Handwritten Latin text in the sixth row of the right column.

Handwritten Latin text in the seventh row of the right column.

*Maria mater gratia.*

Handwritten Latin text in the eighth row of the right column.

Handwritten Latin text in the bottom row of the right column.

No. 1.  
Asperges.

Handwritten musical notation for No. 1, Asperges. The score consists of eight staves. The notes are square-shaped, and there are various rhythmic markings and symbols below the staves, including slurs, accents, and other symbols. The notation is dense and appears to be a form of shorthand or a specific notation system.

No. 2.  
Vidi aquam

Handwritten musical notation for No. 2, Vidi aquam. The score consists of four staves. The notes are square-shaped, and there are various rhythmic markings and symbols below the staves, including slurs, accents, and other symbols. The notation is dense and appears to be a form of shorthand or a specific notation system.



Responses for the Preface.

Handwritten musical notation on five staves. The notes are square and arranged in a rhythmic pattern. Below each staff is a line of Latin text in a Gothic script, which appears to be a form of Latin used in medieval manuscripts.

No. 3.  
Responses.

Handwritten musical notation on four staves. The notes are square and arranged in a rhythmic pattern. Below each staff is a line of Latin text in a Gothic script.

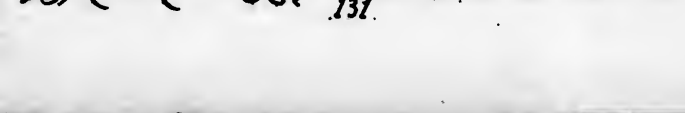
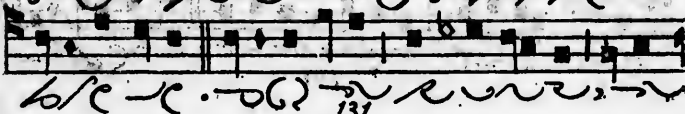
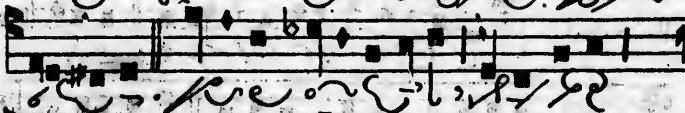
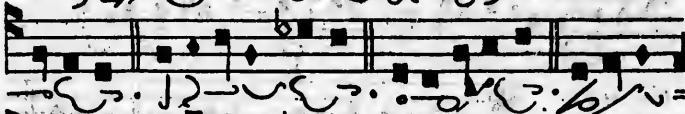
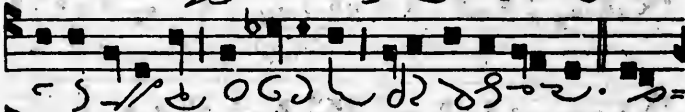
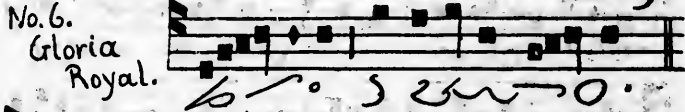
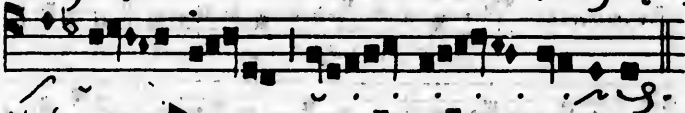
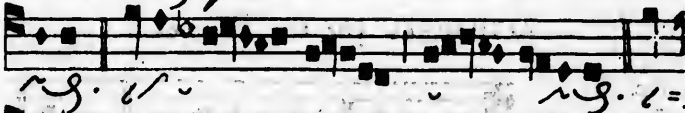
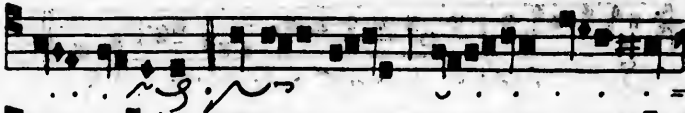
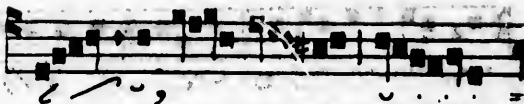
No. 4.  
De ferial.

Handwritten musical notation on two staves. The notes are square and arranged in a rhythmic pattern. Below each staff is a line of Latin text in a Gothic script.

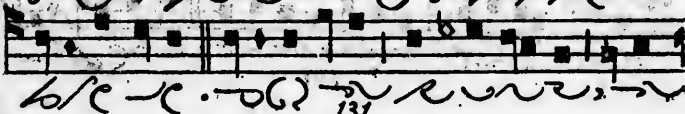
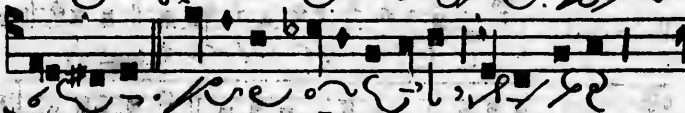
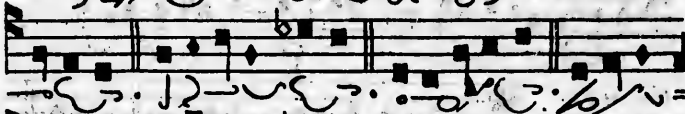
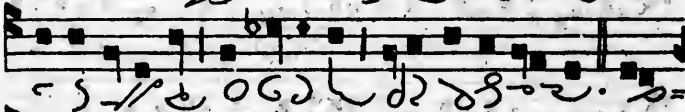
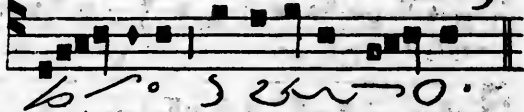


Messe Royale.

No. 5.  
Kyrie  
Royal.



No. 6.  
Gloria  
Royal.



The musical score consists of ten staves of music. Each staff contains square notes on a five-line staff, with various accidentals (sharps, flats, and naturals) and rests. Below the staves, there is a series of handwritten symbols, including letters, numbers, and decorative flourishes, which appear to be a form of shorthand or a specific notation system. The symbols include characters like 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and numbers like '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The notation is dense and fills most of the page.

No. 7.  
Credo  
Royal.

Handwritten musical score on ten staves. The notation consists of square notes on a five-line staff, often with stems pointing upwards. The notes are arranged in measures, with vertical bar lines. Below each staff, there are various symbols and characters, including letters like 'e', 'v', 'o', 'p', 'r', 's', 't', 'u', 'x', 'y', 'z', and numbers like '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20'. Some symbols resemble musical clefs or accidentals. The handwriting is in a cursive style. At the bottom of the page, the number '133' is written.

Partial view of handwritten musical notation on the left edge of the page, showing the right side of a staff with square notes and stems.

Handwritten musical notation for the first section, consisting of six staves with notes and clefs.

No. 8.  
Sanctus  
Royal.

Handwritten musical notation for the 'Sanctus' section, consisting of three staves with notes and clefs.

No. 9.  
Agnus Dei  
Royal.

Handwritten musical notation for the 'Agnus Dei' section, consisting of two staves with notes and clefs.

Handwritten musical notation for the first piece, consisting of two staves with notes and clefs.

No. 10.  
Kyrie

2<sup>a</sup> Ton.

Handwritten musical notation for No. 10, Kyrie, consisting of four staves with notes and clefs.

No. 11.

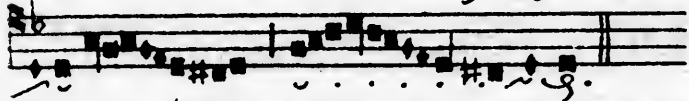
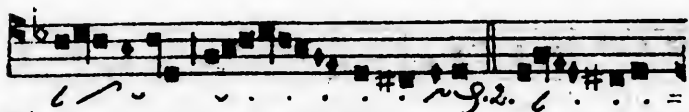
Kyrie  
des Anges.

Handwritten musical notation for No. 11, Kyrie des Anges, consisting of four staves with notes and clefs.


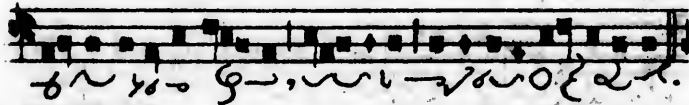
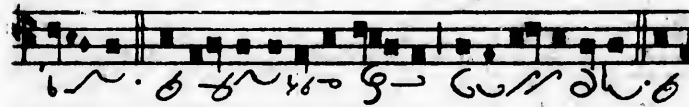
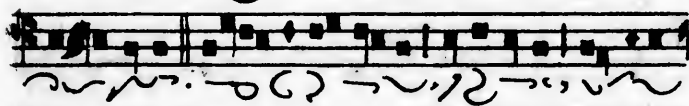
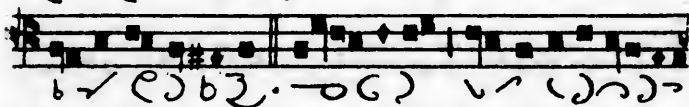
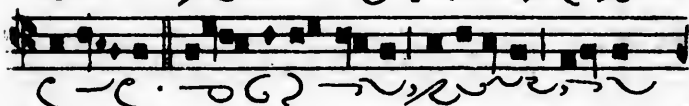
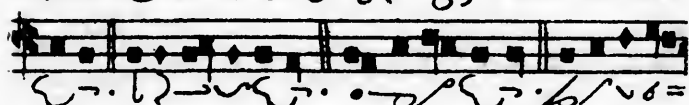
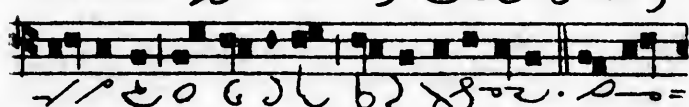
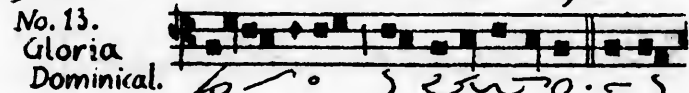
No. 12.

Kyrie  
Dominical.

Handwritten musical notation for No. 12, Kyrie Dominical, consisting of two staves with notes and clefs.



No. 13.  
Gloria  
Dominical.



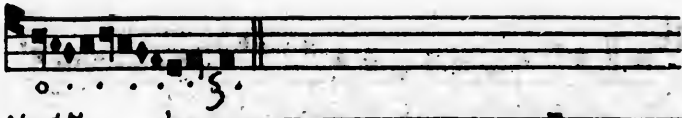
No 14.  
Credo  
Dominical.

Handwritten musical score consisting of ten staves. Each staff contains musical notation (notes, rests, clefs, and accidentals) and Hebrew text written below the staff. The text is a portion of the Credo, including the words "Credo Dominical". The notation is in a style typical of early 20th-century manuscript notation, with a treble clef and a key signature of one flat (B-flat). The Hebrew text is written in a cursive script.

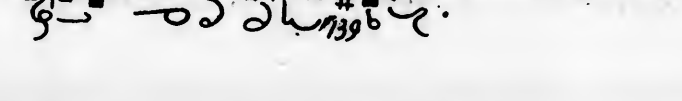
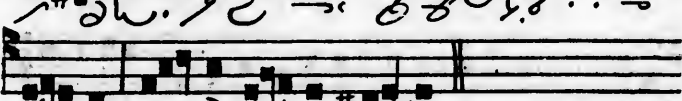
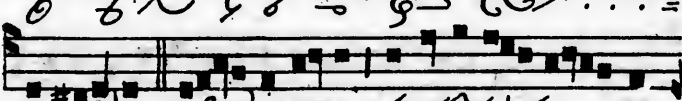
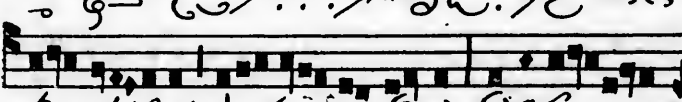
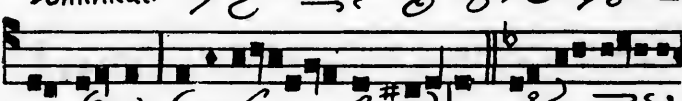
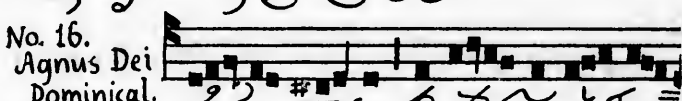
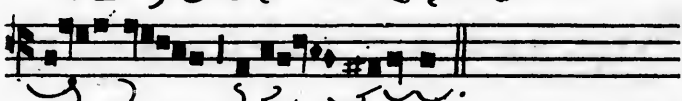
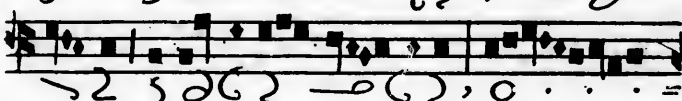
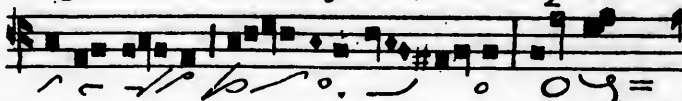
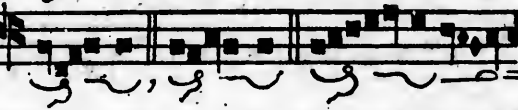


Handwritten musical score for Latin, consisting of 14 staves. Each staff contains musical notation (notes, rests, clefs, and accidentals) and handwritten lyrics in Latin script. The lyrics are written in a cursive hand and are positioned below the corresponding musical staff. The score is organized into two systems of seven staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The second system begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are:   
 System 1:   
 1. *... ..*   
 2. *... ..*   
 3. *... ..*   
 4. *... ..*   
 5. *... ..*   
 6. *... ..*   
 7. *... ..*   
 System 2:   
 8. *... ..*   
 9. *... ..*   
 10. *... ..*   
 11. *... ..*   
 12. *... ..*   
 13. *... ..*   
 14. *... ..*

Partial view of the adjacent page showing musical notation and lyrics. Visible text includes:   
 No. S   
 No. A   
 D



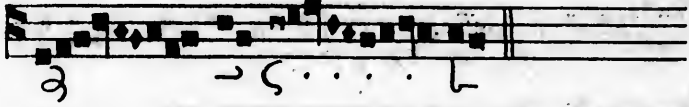
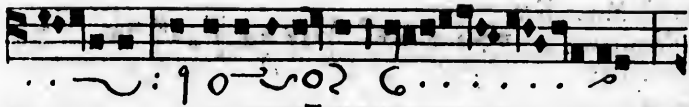
No. 15.  
Sanctus.  
Dominical.



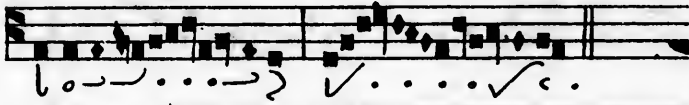
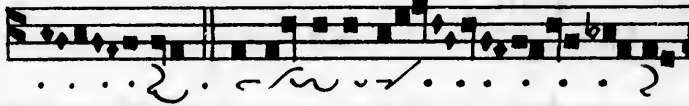
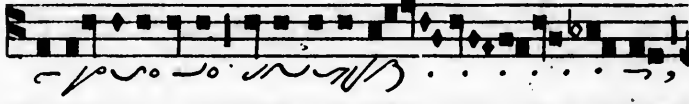
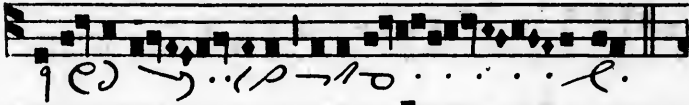
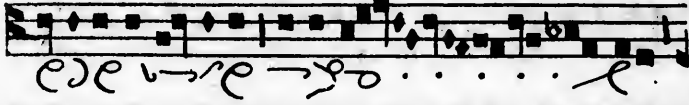
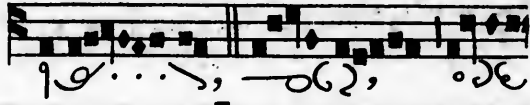
No. 17. Missa  
de Requiem.  
Introitus.

No. 18.  
Kyrie  
de Requiem

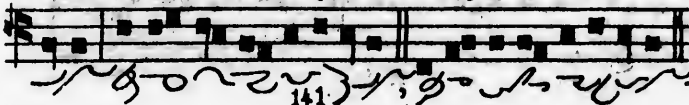
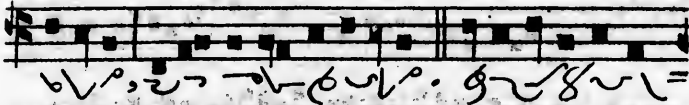
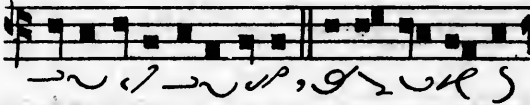
No. 19.  
Graduale.



No. 20.  
Absolve.



No. 21.  
Dies iræ.



Handwritten musical score on ten staves. Each staff contains a line of music with square notes and stems, and a line of Latin text written in a cursive hand. The text is a Latin prayer or hymn. The lyrics are as follows:

1. *Deus in excelsis deus, deus in excelsis deus,*  
 2. *deus in excelsis deus, deus in excelsis deus,*  
 3. *deus in excelsis deus, deus in excelsis deus,*  
 4. *deus in excelsis deus, deus in excelsis deus,*  
 5. *deus in excelsis deus, deus in excelsis deus,*  
 6. *deus in excelsis deus, deus in excelsis deus,*  
 7. *deus in excelsis deus, deus in excelsis deus,*  
 8. *deus in excelsis deus, deus in excelsis deus,*  
 9. *deus in excelsis deus, deus in excelsis deus,*  
 10. *deus in excelsis deus, deus in excelsis deus,*

Handwritten musical score on 11 staves. The notation consists of square notes on a five-line staff with a treble clef. Below each staff is a line of Hebrew text. The text is written in a cursive style. The score is a single melodic line. The lyrics are:   
שִׁיר לַיהוָה בְּיַמֵּינוּ וּבְיַמֵּי אֲבוֹתֵינוּ  
וּבְיַמֵּי מִלְּחָמָה וּבְיַמֵּי שָׁלוֹם  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּי אֲבוֹתֵינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ  
וּבְיַמֵּי חַיֵּינוּ וּבְיַמֵּי מוֹתֵינוּ

No. 22.  
Offertorium.

The musical score consists of ten staves of handwritten notation. The notes are square-shaped, and the rhythm is indicated by various symbols below the staves, including vertical lines, slanted lines, and dots. The notation is dense and fills most of the page.

No. 22.  
A  
No. 23.  
Co

No. 23.  
Sanctus.

No. 24.  
Pie Jesu  
Domine.

No. 25.  
Agnus Dei.

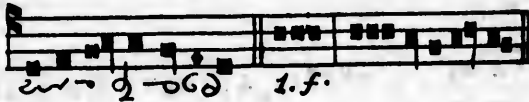
No. 26.  
Communio.





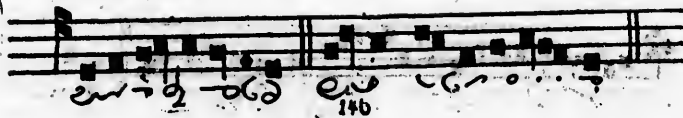
no 27.  
Exultabunt  
Miserere

At a funeral



Handwritten musical notation in a single column, consisting of a vertical line of notes and rhythmic symbols, likely representing a vocal line or a specific instrument's part.

Handwritten musical notation in a single column, consisting of a vertical line of notes and rhythmic symbols, likely representing a vocal line or a specific instrument's part.



No. 28.  
Subvenite.

Handwritten text below the staves:

וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ  
 וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ  
 וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ  
 וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ  
 וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ  
 וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ  
 וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ

No. 29.  
Liberame.

Handwritten text below the staves:

וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ וְיִשְׁמְעוּ אֲזִינוֹתֵינוּ

Handwritten musical notation for an unnamed piece, consisting of ten staves with square notes and various rhythmic markings below.

No. 30.

Libera me.  
other air.

Handwritten musical notation for 'No. 30. Libera me. other air.', consisting of three staves with square notes and rhythmic markings.

No. 31.

Kyrie  
eleison...

Handwritten musical notation for 'No. 31. Kyrie eleison...', consisting of two staves with square notes and rhythmic markings.

Handwritten musical notation with Latin text and rhythmic symbols.

oremus.

*(Handwritten musical notation follows)*

No. 32.

In Para:  
disum.

*(Handwritten musical notation follows)*

Blessing of a grave.

*(Handwritten musical notation follows)*

*(Handwritten musical notation follows)*

a. d. 149.

*Benedictus.* 17

Handwritten musical notation with Latin lyrics, including the phrase "Ego sum."

Handwritten musical notation on three staves, including a section labeled "No. 33. Ego sum."

Handwritten musical notation and rhythmic symbols, including a section labeled "Oremus."

Handwritten musical notation and rhythmic symbols, including a section labeled "Oremus."

No. 33  
 Lo. P.  
 No. Hic  
 +  
 +  
 =  
 +  
 =  
 No. Juve  
 vi

Child's funeral.

No. 34.

Sit nomen Domini.

Musical notation for No. 34, 'Sit nomen Domini'. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The notation includes various note values and rests, with some notes marked with a 'T. 2.' below them.

Laudate Pueri.

Musical notation for 'Laudate Pueri'. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The notation includes various note values and rests, with some notes marked with a 'T. 2.' below them.

No. 35.

Hic accipiet.

Musical notation for No. 35, 'Hic accipiet'. It consists of three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The notation includes various note values and rests, with some notes marked with a 'T. 6' below them.

Handwritten musical notation and symbols, including notes, rests, and clefs, arranged in several lines. Some symbols are accompanied by small numbers or letters, possibly indicating fingerings or specific musical instructions.

No. 36.

Juvenes et virgines.

Musical notation for No. 36, 'Juvenes et virgines'. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The notation includes various note values and rests, with some notes marked with a 'T. 4.' below them.

P<sub>o</sub> - o G<sub>o</sub> - u, \* P<sub>o</sub> - e s s u.  
 P<sub>o</sub> - e R<sub>e</sub> u<sub>o</sub> u, \* P<sub>o</sub> - e R<sub>e</sub> u<sub>o</sub>  
 ~.  
 + b / d / e . + b / d / e .  
 + u<sub>o</sub> - R<sub>e</sub> - u<sub>o</sub> - s . = - e u<sub>o</sub> ?  
 R<sub>e</sub> u<sub>o</sub> .

No. 37.

Benedicite.

u<sub>o</sub> - e<sub>o</sub> o<sub>o</sub> - G<sub>o</sub> - G<sub>o</sub>, \* P<sub>o</sub> -  
 - u<sub>o</sub> - u<sub>o</sub> - e<sub>o</sub> - s<sub>o</sub> .  
 u<sub>o</sub> - u<sub>o</sub> - u<sub>o</sub> - G<sub>o</sub> - G<sub>o</sub>, \* u<sub>o</sub> -  
 u<sub>o</sub> - u<sub>o</sub> - G<sub>o</sub> .

No. 36. Toni Psalmorum.

T. 4.

T. 5.

T. 6.

T. 7.

T. 8.

Cantus per annum.

No. 39.  
Creator  
alme.

וֹבֵד אֱלֹהִים, אֱדַר אֱרֵצוֹת

וְיִבְרָכְךָ אֱלֹהֵינוּ, שְׁמֵךְ וְכֹחַ

א. פפֿ אֶל־אֶרְצוֹת, אֶרְצוֹת אֶרְצוֹת.  
ב. אֶל־אֶרְצוֹת אֶרְצוֹת אֶרְצוֹת.

No. 40.  
Rorate.

אֶל־אֶרְצוֹת אֶרְצוֹת אֶרְצוֹת

אֶל־אֶרְצוֹת אֶרְצוֹת אֶרְצוֹת

אֶל־אֶרְצוֹת אֶרְצוֹת אֶרְצוֹת

אֶל־אֶרְצוֹת אֶרְצוֹת אֶרְצוֹת



Handwritten musical score on ten staves. Each staff contains a line of music with square notes and stems, and a line of Latin text written in a cursive hand. The text is a Latin prayer or hymn. The staves are numbered 1 through 10 at the bottom of each line.

1  
 2  
 3  
 4  
 5  
 6  
 7  
 8  
 9  
 10

Partial view of handwritten musical score on the right page. It shows several staves with music and Latin text. The text includes "No. 4 Jesu tor" and "No. 4 Ade: f".

No. 4  
 Jesu  
 tor

No. 4  
 Ade:  
 f

Handwritten musical notation for an instrumental piece, consisting of three staves with notes and clefs.

No. 41.  
Jesu Redemp-  
tor omnium.

Handwritten musical notation for 'No. 41. Jesu Redemptor omnium', consisting of three staves with notes and clefs.

V. *[Handwritten musical notation]*  
R. *[Handwritten musical notation]*

No. 42.  
Adeste  
fideles.

Handwritten musical notation for 'No. 42. Adeste fideles', consisting of four staves with notes and clefs.

No. 43.  
Attende.

The musical score consists of 11 staves of music. Each staff contains square notes on a five-line staff with stems. Below each staff is a series of handwritten symbols, likely representing a shorthand notation or tablature. The symbols are arranged in a way that corresponds to the notes on the staff above. The first staff begins with a treble clef and a common time signature. The second staff has a fermata over the first measure. The final staff ends with the number 156.

אֲשֶׁר יִשְׁמְרוּ אֶת מִצְוֹתָיִךְ וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי  
 וְיִשְׁמְרוּ אֶת הַבְּרִיתִי וְיִשְׁמְרוּ אֶת הַבְּרִיתִי

Faint, illegible text or bleed-through from the reverse side of the page.

No. 44.

Audi benig-  
ne Conditor

Musical notation for No. 44 with handwritten rhythmic notations below the staff.

No. 45.

Vexilla  
Regis.

Musical notation for No. 45 with handwritten rhythmic notations below the staff.

No. 46.

Stabat  
mater.

Musical notation for No. 46 with handwritten rhythmic notations below the staff.

No. 47.

Victimæ  
Paschali

Musical notation for No. 47 with handwritten rhythmic notations below the staff.

Handwritten musical score for a piece, consisting of seven staves of music with Hebrew lyrics written below each staff.

No. 48.

O filii et filiae.

Handwritten musical score for "No. 48. O filii et filiae.", consisting of three staves of music with Hebrew lyrics written below each staff.

א. ב. ג. ד. ה. ו. ז. ח. ט. י. יא. יב. יג. יד. טו. טז. יז. יח. יט. כ.

כ. כא. כב. כג. כד. כה. כו. כז. כח. כט. ל. לא. לב. לג. לד. לה. לו. לז. לח. לט. מ. מא. מב. מג. מד. מה. מו. מז. מח. מט. נ. נא. נב. נג. נד. נה. נו. נז. נח. נט. ס. סא. סב. סג. סד. סה. סו. סז. סח. סט. ע. עא. עב. עג. עד. עה. עו. עז. עח. עט. פ. פא. פב. פג. פד. פה. פו. פז. פח.פט. צ. צא. צב. צג. צד. צה. צו. צז. צח. צט. ק. קא. קב. קג. קד. קה. קו. קז. קח. קט. קכ. קכא. קכב. קכג. קכד. קכה. קכו. קכז. קכח. קכט. קל. קלא. קלב. קלג. קלד. קלה. קלו. קלז. קלח. קלט. קמ. קמא. קמב. קמג. קמד. קמה. קמו. קמז. קמח. קמט. קנ. קנא. קנב. קנג. קנד. קנה. קנו. קנז. קנח. קנט. קס. קסא. קסב. קסג. קסד. קסה. קסו. קסז. קסח. קסט. קסז. קסח. קסט. קע. קעא. קעב. קעג. קעד. קעה. קעו. קעז. קעח. קעט. קפ. קפא. קפב. קפג. קפד. קפה. קפו. קפז. קפח. קפט. קצ. קצא. קצב. קצג. קצד. קצה. קצו. קצז. קצח. קצט. קק. קקא. קקב. קקג. קקד. קקה. קקו. קקז. קקח. קקט. קכ. קכא. קכב. קכג. קכד. קכה. קכו. קכז. קכח. קכט. קל. קלא. קלב. קלג. קלד. קלה. קלו. קלז. קלח. קלט. קמ. קמא. קמב. קמג. קמד. קמה. קמו. קמז. קמח. קמט. קנ. קנא. קנב. קנג. קנד. קנה. קנו. קנז. קנח. קנט. קס. קסא. קסב. קסג. קסד. קסה. קסו. קסז. קסח. קסט. קע. קעא. קעב. קעג. קעד. קעה. קעו. קעז. קעח. קעט. קפ. קפא. קפב. קפג. קפד. קפה. קפו. קפז. קפח. קפט. קצ. קצא. קצב. קצג. קצד. קצה. קצו. קצז. קצח. קצט. קק. קקא. קקב. קקג. קקד. קקה. קקו. קקז. קקח. קקט. קכ. קכא. קכב. קכג. קכד. קכה. קכו. קכז. קכח. קכט. קל. קלא. קלב. קלג. קלד. קלה. קלו. קלז. קלח. קלט. קמ. קמא. קמב. קמג. קמד. קמה. קמו. קמז. קמח. קמט. קנ. קנא. קנב. קנג. קנד. קנה. קנו. קנז. קנח. קנט. קס. קסא. קסב. קסג. קסד. קסה. קסו. קסז. קסח. קסט. קע. קעא. קעב. קעג. קעד. קעה. קעו. קעז. קעח. קעט. קפ. קפא. קפב. קפג. קפד. קפה. קפו. קפז. קפח. קפט. קצ. קצא. קצב. קצג. קצד. קצה. קצו. קצז. קצח. קצט. קק. קקא. קקב. קקג. קקד. קקה. קקו. קקז. קקח. קקט.

No. 49.  
Veni Sancte  
spiritus.

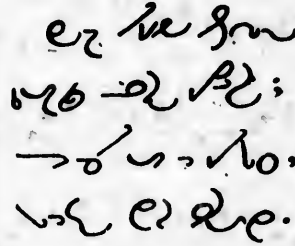
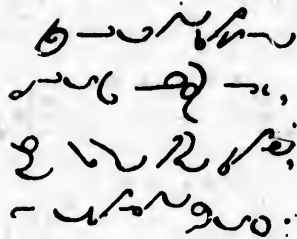
A handwritten musical score for the Latin hymn 'Veni Sancte spiritus'. The score consists of 14 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. Below the musical notation, there are handwritten letters and symbols, likely representing a cipher or shorthand for the Latin text. The score is arranged in a single column on the page.

Veni Creator:



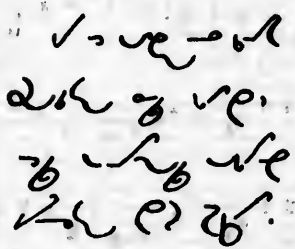
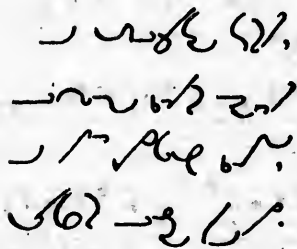
II

V.



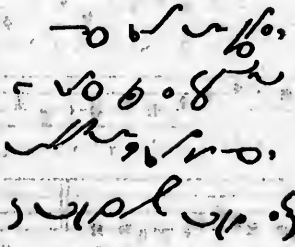
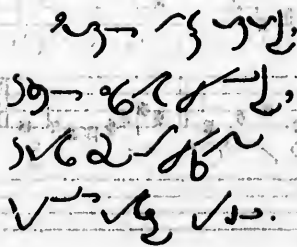
III.

VI.



IV.

VII





*Pange lingua*

The musical score consists of ten systems, each with a five-line staff and a line of neumes below it. The notation is a form of medieval square neumes. The first system is labeled 'Pange lingua'. The text 'Tantum Ergo.' is written below the sixth system. The score is written in a cursive, handwritten style.

*Tantum Ergo.*

No. 53.  
Lauda Sion.

A handwritten musical score for a piece titled "Lauda Sion", numbered 53. The score is written on ten staves. Each staff contains a line of musical notation with square notes and stems, and a line of Hebrew text below it. The notation includes various rhythmic values and accidentals (sharps and naturals). The Hebrew text is written in a cursive hand. The piece concludes with a double bar line and a fermata over the final note. At the bottom of the page, the number 163 is written.

A page of handwritten musical notation on ten staves. Each staff contains a line of music with square notes and stems, and a line of Latin text written in a cursive hand. The text is a Latin prayer, likely the Kyrie eleison. The notation includes various rhythmic values and accidentals (sharps and naturals). The text on the staves is:   
1. Kyrie eleison  
2. Kyrie eleison  
3. Kyrie eleison  
4. Kyrie eleison  
5. Kyrie eleison  
6. Kyrie eleison  
7. Kyrie eleison  
8. Kyrie eleison  
9. Kyrie eleison  
10. Kyrie eleison

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes.

No. 54.

Écoutez Paris.

Handwritten musical notation on a single staff, continuing from the previous staff. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef and a key signature of one sharp.

«...»  
 «...»

«...»  
 «...»

No. 55.

Panis An-  
gelicus.

No. 56.

Verbum  
Supernum

No. 57.

Adoro te  
devote.

No. 58.

Adoremus in  
aeternum.



Handwritten musical score consisting of 12 staves. The notation is a form of musical shorthand, possibly a tablature or a specific shorthand system for Latin music. The notes are represented by black squares on a five-line staff. Below each staff is a line of text, likely representing the lyrics or a rhythmic notation corresponding to the notes above.

The text below the staves includes:

ד. ב. ג. ד. ה. ו. ז. ח. ט. י. יא. יב. יג. יד. טו. טז. יז. יח. יט. כ. כא. כב. כג. כד. כה. כו. כז. כח. כט. לו. לז. לח. לט. מ. מא. מב. מג. מד. מה. מו. מז. מח. מט. נ. נא. נב. נג. נד. נה. נו. נז. נח. נט. ס. סא. סב. סג. סד. סה. סו. סז. סח. סט. ע. עא. עב. עג. עד. עה. עו. עז. עח. עט. פ. פא. פב. פג. פד. פה. פו. פז. פח.פט. צ. צא. צב. צג. צד. צה. צו. צז. צח. צט. ק. קא. קב. קג. קד. קה. קו. קז. קח. קט.

At the bottom right, there is a small number "168" and a signature "P. P. P. P. P."

No. 60.

Auctor beate  
seculi.

Handwritten musical notation for No. 60, consisting of two staves. The first staff contains a melodic line with square notes and a treble clef. The second staff contains a bass line with square notes and a bass clef. Below the staves is a line of handwritten musical symbols, including various note heads and stems.

No. 61.

Ave maris  
stella.

Handwritten musical notation for No. 61, consisting of two staves. The first staff contains a melodic line with square notes and a treble clef. The second staff contains a bass line with square notes and a bass clef. Below the staves is a line of handwritten musical symbols.

No. 62.

Ave maris  
stella.

Handwritten musical notation for No. 62, consisting of two staves. The first staff contains a melodic line with square notes and a treble clef. The second staff contains a bass line with square notes and a bass clef. Below the staves is a line of handwritten musical symbols.

No. 63.

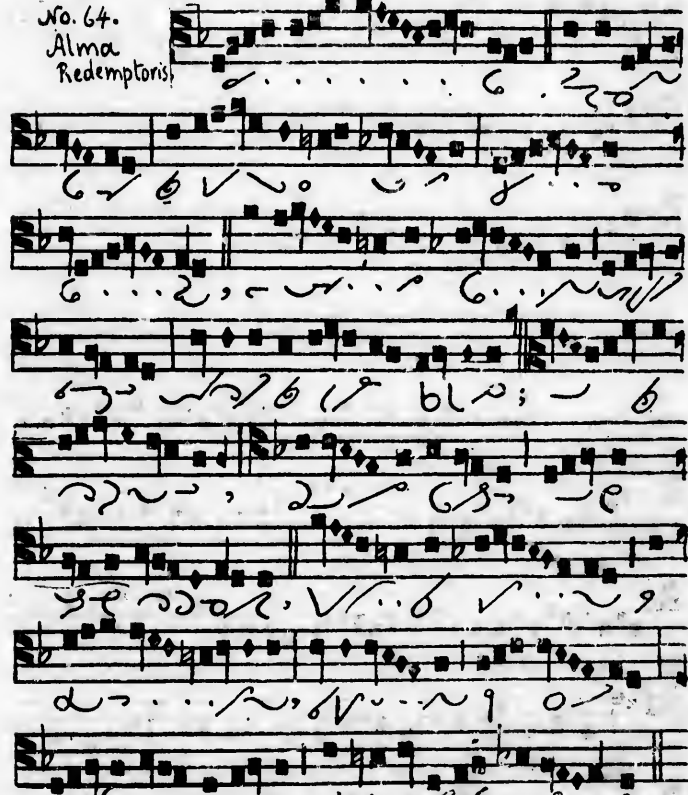
Tota pul-  
chra es.

Handwritten musical notation for No. 63, consisting of four staves. The first staff contains a melodic line with square notes and a treble clef. The second and third staves contain bass lines with square notes and a bass clef. The fourth staff contains a melodic line with square notes and a treble clef. Below the staves is a line of handwritten musical symbols.





No. 64.  
Alma  
Redemptoris



Handwritten notes and symbols at the bottom of the page, including:  
 x. g r h - o g d q u e c l i . x . - g r h - o g d q u e c l i .  
 x . d r e v b i l o . x . g r h - o g d q u e c l i .

No. 65.  
Ave. Regina  
caelorum.

Handwritten musical notation for No. 65, Ave. Regina caelorum. The score consists of six staves. Each staff contains a line of music with notes and rests. Below each staff, there are handwritten symbols and characters, possibly representing a shorthand notation or a specific dialect. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

No. 66.  
Regina  
caeli.

Handwritten musical notation for No. 66, Regina caeli. The score consists of five staves. Each staff contains a line of music with notes and rests. Below each staff, there are handwritten symbols and characters, similar to the notation in No. 65. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

No. 67.  
Salve  
Regina.

Handwritten notation for No. 67, Salve Regina, consisting of eight staves of music with square notes and stems, and corresponding lines of shorthand notation below each staff.

♭ . . ♯ . 0 60 . 0 2 2 6 6 / 10 .  
 ♯ . 0 2 2 6 6 / 10 .  
 ♯ . - 7 2 2 6 6 / 10 .  
 ♯ . 6 - 2 2 6 6 / 10 .  
 ♯ . 6 . 2 2 6 6 / 10 .

No. 68.  
Sub tuum.

Handwritten notation for No. 68, Sub tuum, consisting of two staves of music with square notes and stems, and a line of shorthand notation below the second staff.

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

No. 69.  
Sæpe dum Christi.

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

No. 70.  
Te Joseph.

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

No. 71.  
Iste Confessor.

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

Handwritten transcription: וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְלֹא־יָדָעוּ מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ

No. 72.  
Jesu Corona  
Virginum.

Handwritten musical notation for No. 72, Jesu Corona Virginum. The notation is on three staves. Below the staves are handwritten annotations in a cursive script, including a large 'V' and various rhythmic markings.

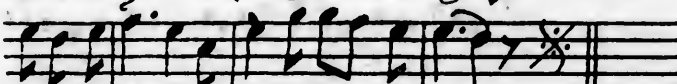
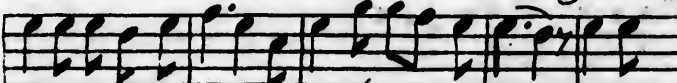
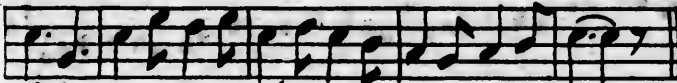
No. 73.  
Ave verum

Handwritten musical notation for No. 73, Ave verum. The notation is on six staves. Below the staves are extensive handwritten annotations in a cursive script, including various rhythmic markings and symbols.

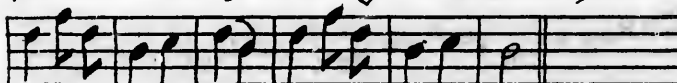
No. 74.  
Lucis  
Creator.

Handwritten musical notation for No. 74, Lucis Creator. The notation is on two staves. Below the staves are handwritten annotations in a cursive script, including various rhythmic markings and symbols.

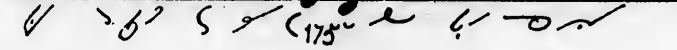
No. 75.  
Chantons  
en ce jour.



No. 76.  
Goutez a  
mes ferventes.



No. 77.  
Hélas!  
quelle douleur.



No. 78.  
Le Soleil  
vient.

No. 79.  
O Jour heu-  
reux pour moi.

No. 80.  
Venez divin  
Messie.

Three staves of musical notation. The first staff contains a sequence of eighth and sixteenth notes. Below the first two staves are rhythmic markings consisting of various note values and rests, some with stems and beams.

No. 81.  
Il est né  
le divin  
enfant.

Musical notation for No. 81, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes.

Two staves of musical notation for No. 81. The first staff continues the melody from the previous block. The second staff contains rhythmic markings corresponding to the notes above.

Three staves of musical notation for No. 81. The first staff continues the melody. The second and third staves contain rhythmic markings.

No. 82.  
Le fils du  
Roi de gloire.

Musical notation for No. 82, starting with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth and sixteenth notes.

Two staves of musical notation for No. 82. The first staff continues the melody. The second staff contains rhythmic markings.



Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

No. 83.  
Vive Jesus  
c'est le cri.

Handwritten musical notation for No. 83. The staff contains notes and rests. Below the staff is a line of lute tablature with numbers 1 through 6 and rhythmic markings.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

No. 84.  
Mon doux  
Jesus.

Handwritten musical notation for No. 84. The staff contains notes and rests. Below the staff is a line of lute tablature with numbers 1 through 6 and rhythmic markings.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

No. 85.  
Au fond  
des brûlants  
abîmes.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

No. 86.  
Cor Jesu  
sacralissi-  
mum.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. Below the staff is a line of tablature with numbers 0, 2, 4, 5, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 9.

No. 87.

Un seul Dieu  
tu adoreras.

Musical score for No. 87, 'Un seul Dieu tu adoreras.' The score consists of three staves. The first staff is in 4/4 time with a key signature of one flat (Bb). The melody is written with square notes and includes various ornaments and slurs. The second and third staves provide accompaniment with similar notation and ornaments.

No. 88.

Le Ciel en  
est le prix.

Musical score for No. 88, 'Le Ciel en est le prix.' The score consists of three staves. The first staff is in 2/4 time with a key signature of one sharp (F#). The melody is written with square notes and includes various ornaments and slurs. The second and third staves provide accompaniment with similar notation and ornaments.

No. 89.

Le voici l'A-  
gneau si  
doux.

Musical score for No. 89, 'Le voici l'Agneau si doux.' The score consists of five staves. The first staff is in 3/8 time with a key signature of one flat (Bb). The melody is written with square notes and includes various ornaments and slurs. The second and third staves provide accompaniment with similar notation and ornaments. The fourth and fifth staves continue the accompaniment.

No. 90.  
 Vive Jesus  
 vive sa croix.

No. 91.  
 Quelle nouvelle  
 et sainte ardeur.

O hloos S<sup>t</sup> Joseph. (Air. Gaeltinn Joseph)

Handwritten musical notation on a treble clef staff in 2/4 time. The melody consists of eighth and sixteenth notes. Below the staff is a line of handwritten Gaelic lyrics: *o shuair, e6 fhuair*

Handwritten musical notation on a treble clef staff. Below the staff is a line of handwritten Gaelic lyrics: *f; 2e6 fhuair; d' 2e6*

Handwritten musical notation on a treble clef staff. Below the staff is a line of handwritten Gaelic lyrics: *oo e6 fhuair, o shuair.*

*o shuair, fhuair r'oe:  
 fhuair o shuair,  
 o shuair, o shuair  
 o shuair*

---

*o shuair, fhuair e6 e6,  
 fhuair e6 e6, fhuair e6 e6,  
 o shuair o shuair,  
 o shuair*

---

*Tloos alta nsaiika.*

Musical notation for the hymn 'Tloos alta nsaiika.' The first system consists of a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a five-line staff. Below the staff is a line of rhythmic notation using vertical stems and dots to indicate note values. The second system is similar, with a treble clef, a key signature of one sharp, and a 3/4 time signature, followed by another line of rhythmic notation.

-1-

Musical notation for the first variation, labeled '-1-'. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a five-line staff, and below it is a line of rhythmic notation.

-2-

Musical notation for the second variation, labeled '-2-'. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a five-line staff, and below it is a line of rhythmic notation.

-3-

Musical notation for the third variation, labeled '-3-'. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a five-line staff, and below it is a line of rhythmic notation.

-4-

Musical notation for the fourth variation, labeled '-4-'. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a five-line staff, and below it is a line of rhythmic notation.

-5-

Musical notation for the fifth variation, labeled '-5-'. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a five-line staff, and below it is a line of rhythmic notation.

-6-

Musical notation for the sixth variation, labeled '-6-'. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a five-line staff, and below it is a line of rhythmic notation.

Naika chako wawa tloos merci.

Handwritten notes under the first staff:  
 26 06 00 24 06 66 2 2 2;  
 26 71 00 02 2 06 66 26 66;

Handwritten notes under the second staff:  
 26 71 66 66; 26 66 66;

Handwritten notes under the third staff:  
 06 06 26 06 71 26 2 2 2 66;  
 06 06 26 06 71 26 2 2 2 66.

-2-

Handwritten musical notation and notes:

06 26 26 26 26  
 06 66 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26

-3-

Handwritten musical notation and notes:

26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26

-4-

Handwritten musical notation and notes:

06 26 26 26  
 06 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26

-5-

Handwritten musical notation and notes:

06 26 26 26  
 06 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26  
 26 26 26 26

O Sautaris.

Handwritten musical notation for the first system of 'O Sautaris'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). Below the staves is a line of handwritten notes in a non-Latin script, likely representing the melody in a different notation system.

O maika hloos J. C.

Handwritten musical notation for the second system of 'O maika hloos J. C.'. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom four staves are also treble clefs with a key signature of one sharp (F#) and a common time signature (C). Below the staves are lines of handwritten notes in a non-Latin script, likely representing the melody in a different notation system. The notation is arranged in two columns, separated by a vertical line.





Chant for the Litany.

- I -

The first system of the chant consists of four staves of music. Each staff contains square notes on a four-line staff. Below each staff is a line of handwritten rhythmic notation, which appears to be a form of shorthand or tablature. The notes are arranged in a sequence across the four staves, with some rests and specific rhythmic markings.

- II -

The second system of the chant consists of four staves of music, similar in format to the first system. It features square notes on four-line staves with corresponding handwritten rhythmic notation below each staff. The notation continues the sequence of the first system.

- III -

The third system of the chant consists of three staves of music. It follows the same format as the previous systems, with square notes on four-line staves and handwritten rhythmic notation below each staff. The notation concludes the sequence shown on this page.

Inviolata.

A handwritten musical score for the piece 'Inviolata'. It consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are square-shaped, and the rhythm is indicated by various markings below the staves, including vertical lines, slurs, and dots. The music is arranged in a single system.

Parce, Domine

A single staff of handwritten musical notation corresponding to the text 'Parce, Domine'. It features square notes on a treble clef staff with a one-flat key signature. The rhythm is marked with vertical lines and slurs below the staff.

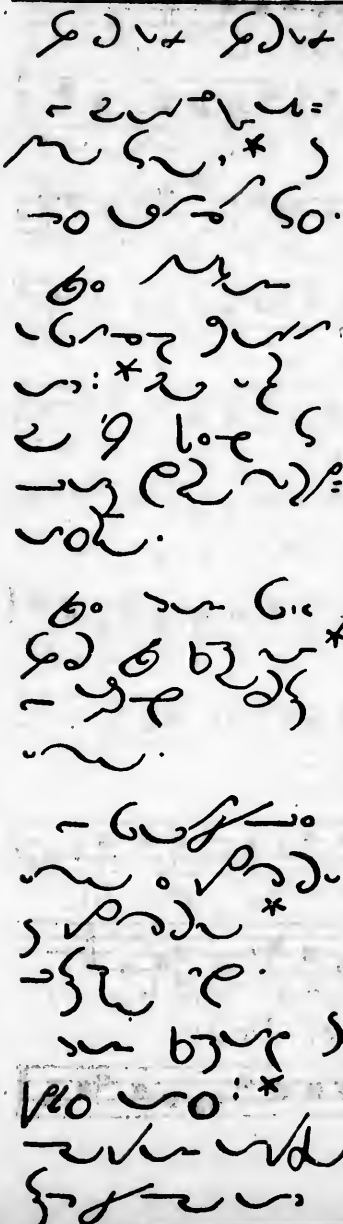
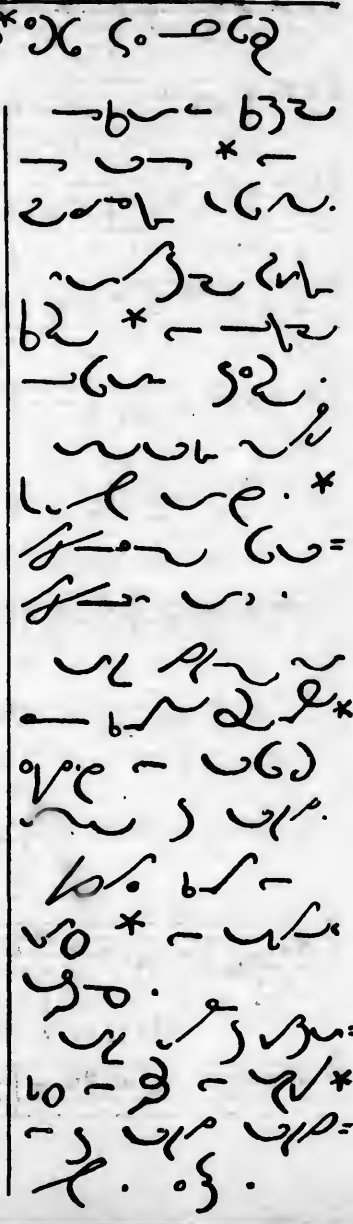
A single staff of handwritten musical notation for the phrase 'Miserere mei Deus'. It continues with square notes on a treble clef staff with a one-flat key signature. The text 'Miserere mei Deus' is written below the staff, with a 'iiij' marking at the end of the line.

Miserere mei Deus

A single staff of handwritten musical notation for the phrase 'Miserere mei Deus'. It features square notes on a treble clef staff with a one-flat key signature. The text 'Miserere mei Deus' is written below the staff.

The Magnificat.



|   |   |
|---|---|
| <p>  </p> | <p>  </p> |
|---|---|

## Laudate Dominum Omnes Gentes.

Handwritten musical notation for the first system, consisting of a staff with notes and a series of rhythmic symbols below it.

Iakwa alta

Handwritten musical notation for the second system, consisting of five staves with notes and a series of rhythmic symbols below them.

### Welcome to the Bishop.

g# Welcome

The image shows the first two staves of a musical score. The top staff is in G major (one sharp) and 6/8 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 6/8 time, starting with a bass clef and a key signature of one sharp. The music consists of a melody in the upper voice and a bass line in the lower voice. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass line is written in a similar style, often using a bass clef and a key signature of one sharp. The piece ends with a double bar line.

1

Handwritten musical notation for measure 1, corresponding to the first staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

7

Handwritten musical notation for measure 7, corresponding to the seventh staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

2

Handwritten musical notation for measure 2, corresponding to the second staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

8

Handwritten musical notation for measure 8, corresponding to the eighth staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

3

Handwritten musical notation for measure 3, corresponding to the third staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

9

Handwritten musical notation for measure 9, corresponding to the ninth staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

4

Handwritten musical notation for measure 4, corresponding to the fourth staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

10

Handwritten musical notation for measure 10, corresponding to the tenth staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

5

Handwritten musical notation for measure 5, corresponding to the fifth staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

11

Handwritten musical notation for measure 11, corresponding to the eleventh staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

6

Handwritten musical notation for measure 6, corresponding to the sixth staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

12

Handwritten musical notation for measure 12, corresponding to the twelfth staff of the score. It shows a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation includes a melody line with a wavy line above it and a bass line with a wavy line below it. The piece ends with a double bar line.

